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sum produced by the sale was 632,580f. (\$126,516), which leaves M. Beurdeley a decided profit over the prices he paid for the objects sold.

\* At the Lawrie collection of pictures at Christie's, London, a portrait of Henri II., by François Clouet, brought \$12,000; a Rembrandt, "La Sibylle," \$17,000; "La Cascade," by Ruysdael, \$6,400; a portrait of Charles I., and his family, \$8,500; a "Tulip Merchant," by Cuyp, \$6,000; a landscape by Cuyp, \$11,500; an interior by Metzu, \$9,500; and "Cattle in Pasture," by Van Marcke, \$8,400.

\* A collection of Napoleonic relics said to be the finest ever disposed of at public auction was sold in London recently to Messrs. Gooden and Fox for \$682.50. Included in the collection were: The bronze death mask of the emperor, taken from a plaster cast of his face at St. Helena by Dr. Antommarchi; a mathematical reduction of the same in a box made from the wood of Napoleon's coffin; a copy of Napoleon's head after death by Caroline F. Walpole. There was also a case of souvenirs, formerly belonging to Prince Beauharnais Conti, comprising locks of Napoleon's and Marie Louise's hair; a miniature of Marie Louise by Isabey, one of Eugenio Napoleone, by Gigola, 1812; ivories by Brustoloni, of Turin, and a relic under diamond of a minute paternoster; miniatures of Napoleon, Desiree, Beauharnais, Mme. Bonaparte, and the King of Rome.



### NOTES FROM THE DEALERS' GALLERIES

Twenty-one paintings by Eugene Boudin were put on show recently at the Durand-Ruel galleries, No. 5 West Thirty-sixth Street, New York. Some of them represented the best period of the artist's life—from 1871 to 1894. In several of his later works Boudin shows the influence of his pupil, Claude Monet, the impressionist. Two of these are "Juan les Pins," a characteristic painting of the French coast, and "Rinege de Villerville." Other paintings in the exhibition were, "Dunes à Berck," one of the best examples of Boudin; "Marche à Trouville"; "Port de Trouville" a small marine; an unusual glimpse of Venice in "Le Quai des Esclavons"; "Vue de la Mer à Berck," a harmony in blue and gray; and "Bords de la Touques."

\* An exhibition of portraits by James J. Shannon in the Knoedler galleries, New York, was lately shown. Mr. Shannon is a brilliant and sympathetic portraitist and is one of the list of popular American painters who have taken up their residence on the other side of the water. A native of New England, he went at an early age to England, in which land he has spent the major part of his life. He is an associate member of the Royal Academy.

❖ A notable collection of child studies in oil, from the brush of Adam E. Albright, was recently on view at the Thurber art galleries, Chicago. The twenty-four paintings showed pastimes of country children. Mr. Albright has caught the outdoor spirit, and his pictures seem flooded with sunlight. Among those most generally admired were "Strategy" and "A Cool Ride," which have been renamed "Trouble Ahead" and "In the Bay." "Kite Time," "Fighting Indians" (which is a study of a boy asleep on a pile of hay) and "Springtime," were others receiving special attention.

❖ Paintings by J. Francis Murphy and by Mrs. Murphy filled the Katz gallery at Seventy-fifth Street and Columbus Avenue, New York, for a fortnight recently. Mrs. Murphy showed a dozen small canvases, about equally divided between landscapes, the happiest of which were autumn scenes in the gray-silver tones made familiar by her husband's work, and small figure pieces, studies of nude nymphs in the forest. Mr. Murphy showed fourteen landscapes, of which at least five were important examples of his usual work, which is to say that they were very good. They were mainly variants of the same theme, autumn meadows showing wide stretches of open country with a peaceful sky in silvery grays, sometimes suggesting opalescent brilliancy, but in the vague, veiled fashion that recalls the most lovely of the Indian summer mists that so often fill a November afternoon with soft beauty.

❖ Nine years ago a few discerning lovers of art were keenly interested by the exhibition at the Macbeth gallery, New York, of forty-two paintings by a man virtually unknown, but obviously one of imagination and of a technical power already considerable. In 1897 a second group of thirty-eight canvases confirmed and deepened the earlier conviction and broadened the newcomer's circle of adherents. A third show of thirty-four pictures in 1901 placed the painter still higher in the estimate of those able to appreciate him (by this time a goodly number), and recently Mr. Macbeth placed on exhibition nearly thirty more canvases, which prompted many visitors to declare Arthur B. Davies (for it is he, of course) the creator of the most entralling and the most precious art works now being produced in this country. No other such original force, save that of Albert P. Ryder, who is narrow in sympathy where Davies is broad, and whose accomplishment as a master of his medium cannot be compared with that of the younger man, has manifested itself in the whole course of American art. As a seer of visions, a seeker for the beauty that dwells in a realm of pure imagining, Davies is akin to Ryder, but he also accepts and interprets aspects of veritable nature, and his delight in what is joyous and exquisite is not less than in what is mysterious or remote or wistful.